

EVIL MINDED FANZINE No 6

Did the outside cover fool you?? I decided that a more raw black and white cut and paste layout was more pleasing to create. I had fun doing the last issue, but it was a bit too simplistic. Speaking of the last issue, I can't believe how fast it sold out, I actually had to print a small second run for a few people, so thanks to everyone. I feel so torn between cutting this zine down to a smaller half size or saving up to get bigger issues printed in higher quantity at 1984...every issue people seem more and more supportive. And sometimes I feel like I might be able to go through 500 copies, but I don't think so yet. Thanks for all the feedback and the few friends, stores, and distros who are really moving the copies I print.

I feel terrible I did not write anything in #5... I mean really terrible. I had way too much content for my print budget, and about 4 pages worth of photos, and some writing I did, got completely cut out. It sort of went against what I feel should be in zines, and why zines are important. In retrospect I should have cut out the UBR reprint and put some of my own thoughts down on paper. I know a few people emailed me and told me they wished I had written more. Your feedback cut me to the core! I listened to goth music all day because of it, which was always quite enjoyable. Anyone wanna sell me In Excelsis' "Creeps In The Trees" 12"? Their "Prey" LP is amazing! But anyways, don't worry, it won't happen again! If I have too much or too little content, I will probably start putting it out in smaller sized issues like this one from now on. I hope people like the content. I will probably send the article to MRR and see if they will print it. I'd definitely like to see if anyone writes any letters in response to it, or what other people's opinions on the matter are.

If you read Japanese and want to know a bit more about me, there will be an Evil Minded article/interview in El Zine #3, an amazing Japanese punk zine, which is done by Kenji the editor who also did the last decade almost of Doll Magazine, the quintessential Japanese punk rag, so if you liked that, I highly recommend picking up a copy of El Zine every once and a while. I find quite a few interesting new bands in there from time to time.

So I keep getting these smaller Spanish zines every now and then. I got to say; lately I've been completely Envious of the hardcore punk scene in Spain. It seems so sincere! It's like everyone does a zine, or art, or something completely creative, and productive. The bands are amazing, and almost all of them are up, or looking punk. They support each other's releases and zines. The positivity of it all is amazing, and REALLY REFRESHING! It's partially what inspired me to do this issue when I had planned on waiting to do a larger one. It would be so cool to get a little 1 or 2 page zine from someplace different every week. I'd feel so up to date, and it's so much more personal. I just haven't seen the dedication in the US yet, and feel like things here are getting slightly more stale, less inspiring, and less DIY. Despite that, it seems like the amount of US bands I'm excited about continues to grow, and it seems like more people are doing zines. At the same time it seems like the people who are doing zines all know each other, and we are just sort of sending them between each other, and the majority is still concerned with blogs and things of that electronic nature, or just doesn't have an interest in finding out much more about punk. I don't know, it doesn't add up, so who knows.

Major thanks to Hector from Sudor for the killer cover artwork!! If you haven't checked out Sudor yet, they still have a split 12" with Crimen De Estado, and it is one of the premiere Spanish punk records this year. He also does a great comic zine in Spanish language, so get the record, and get in contact! Thanks as well go out to Burial for the fabulous interview, go see them here in the US soon, especially if you live on the west coast! You have no excuse! And thanks to Paco not only for taking the time to do the interview during before leaving for holiday, but also for some of the awesome photos!! Finally, thanks to old punks for inspiration, 40's punx go for it! Thanks to all pen pals and friends! You know who you are. Write me letters! Send a stamp in the US, if you live outside the US, send an IRC or 1 US dollar for a reply. I will always write you back! (I cannot stress how important it is to send return postage money, if you don't I probably will not reply.) Still always looking for cool live videos, audio, and rare demo recordings, flyer trades, hints on new bands, etc. One final thing; I guess I had told a few friends and posted on the Evil Minded Zine web page that a future issue of this zine would be a limited edition with a DVD, and I guess word has gotten around. People are emailing me trying to "reserve" them... Don't worry, everyone who wants one will be able to get a copy, when I said limited, I mean I will print them from the originals as needed, and not make them the zine and DVD in mass quantity for stores and distros etc. I plan on keeping it available long enough to ensure no one misses out. I never want this (or any) fanzine to be something that becomes any sort of collector item. My back issues have been scanned online, and if you want physical copies of the out of print back issues, that can usually always be sorted out, and anyone is free to photocopy old issues to trade or give away as long as you're not selling them for exorbitant prices or anything. (What would Disrupt say!?)

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DO SOMETHING!



DESTROY MUSIC!

DESTROY MORALITY



THE DEATH OF MAGNETIC TAPE

I've been thinking a lot lately about punks and their completely absurd attachment to vinyl and cassettes. I've said it before, I've bought into it as well, and I have more tapes and records than I do CDs, but can we really argue anymore that cassettes will last longer than CD's or sound better because it's analog? And have you heard some of the vinyl releases lately? The newest Paintbox from last year and Organism from the year before that, the records sound great, amazing even, but have you heard the CD's? Two perfect examples of a CD release that sounded so much noticeably better on the original CD than the vinyl produced afterwards. The sad thing is the vinyl probably sold just as many or more copies although it had much more inferior sound quality. I'm so disappointed by the quality of some records I get today, I'm almost to the point where I am starting to prefer the CD. Anything on pirates press is so hit or miss, sometimes it sounds great, and other times, it sounds like pure shit. I'm dreading hearing the first of their flexi discs they just started offering. I can only imagine how awful those could possibly sound.

Major record labels are also jumping onto this vinyl trend that has consumed lots of hipsters and people in their 30s who are into mainstream music or indie rock wanting their favorite albums on vinyl. All this obsolete retro stuff is now cool. Of course they will also rip them to MP3 for their ipod using their snazzy USB turntable which will just result in an even worse quality recording. Pressing plants are pushing small punk records to the side to press these large runs for major labels, or are running small jobs and getting them out the door as quickly as possible, and not spending the time to do them right. I've heard rumors that United Record Pressing is so busy that they have started outsourcing jobs and neglecting to tell people!

People who hate on CD's also need to face this truth. Punks also don't buy good CD players. Most people I know have a really nice turntable and a shitty CD player, or use a computer. I guess most people have a shitty turntable and shitty CD player, but never do many people purposefully buy a good CD player. I think I'm the only person I know who actually searched to see what kind of CD players sound good. You can't expect anything, tape, vinyl or CD to sound good if you don't get a good quality piece of equipment to play it.

I feel there has also been a resurgence of bands doing more demo tapes, and cassette releases. Most often I used to see cassette releases coming out of Europe, South America and South East Asia, but a number of labels and more bands are doing them here in the states and Japan. It's cool to collect cassettes now; even people collecting different limited shell colors, colored cover variations, and other dumb shit like people do with vinyl, or the trend of hardcore and punk bands doing slightly different cassettes limited to 20 and 40 copies and putting them in a hand screened envelope or bag (which probably costs the same amount or less than a clear case) as an excuse to sell it for \$8 (cough-youth attack-cough). Seems like bands used to sell demos at shows, or send a couple to MRR to get their name out. Now with the internet, the names are already out, and it's like distros stock limited cassettes and sell them for more than a 7". It all seems a bit absurd to me because in 20 years those tapes are going to sound like absolute garbage to the point where you won't even want to play it. Even some of my cheaper cassettes I may have gotten in a trade a few years ago have very noticeably degraded to the point where a digital music file sounds just as good, or even better in some cases. The format to me just seems really obsolete when people could be doing CDR's. These days, doing a hundred CDR's at home, in your friend's living room, or at the library is more DIY to me than sending an order for 100 demo tapes to national audio so they can do it for you. I will say though, dear god if you have shitty tape equipment, and are hellbent on doing at tape release, then YES send it to national audio instead of making something that is a piece of shit.

What I'm getting at is why are we (as in the whole international DIY punk community) wasting so much time, resources, and energy, and giving more money to the postage companies to produce a thing that is inferior in sound quality, and costs more when dozens of releases could really be done just as well on CD or CDR.

Let's talk about CDs and CDR's. The CD became a popular format in the early 80's and the CDR came on the market in the 90's. Punks instantly hated it, because the prices were higher, the players were more expensive and it didn't sound the same. The quality for any technology is always going to improve over time, and get cheaper. The format has been out for a good amount of time, but we still, especially lately, have a disdain for the format. There was a concern that CD's degraded over time, and would eventually become unplayable. The same concern with CDR's was even greater since the dye layer did quickly deteriorate. Digital recording technology in the 1980's was also inferior to what we have now. Any sound engineer will tell you that today the difference between analog and digital recording is almost unnoticeable, not to mention nearly every band I know records everything digitally, so why are we still putting the music onto cassettes? The quality of materials used to make modern Pro CD's and burnable CDR's have improved exponentially since their appearance. It's amazing to me that brands like Verbatim and Taiyo Yuden offer 100 year or lifetime guarantees on some of their blank CDR's and DVD's, and pro pressed CD's are now estimated to last even longer. I don't put complete faith in those estimates, but even if they last half that, it's going to be much longer than any magnetic tape is going to last. High quality CDR's are cheaper than cassettes, and most of the good ones have blank unbranded tops ready for screen printing. CD size poly sleeves are much cheaper than cassette cases, and the cover artwork can be larger. Best of all, they cost about half as much to send through the mail, especially if you are sending them overseas, or in bulk. To mailorder a demo tape from overseas costs me almost twice as much in postage as a CDR.

Almost everyone I know around the world has a personal computer or laptop with CD burning capabilities, or access to one through work, or through friends, library, or a community center. Does it really make sense to do 20-200 copies of a demo cassette anymore when you could spend less, and use less of the earth's limited resources by doing a CDR? Plus imagine what it would be like to have a CDR demo of a legendary band 30 years from now and be able to do a pro CD or vinyl reissue and have it sound EXACTLY like the way kids heard it when it came out.

Now this brings me to my next topic: preserving old recordings. As cool as raw punk is nowadays, people are still not down with live recordings and videos cause some people just don't like the sound quality which lots of times is well... more raw than the band sounds in the studio; but lots of times this is when bands are at their best! And lots of times live recordings and videos feature unreleased songs and other cool stuff. I know so few people who are into obtaining live stuff, but why wouldn't we as punks be saving every part of our history? There are so many great recordings out there that will never have any chance at an official reissue, and it's up to us to preserve them. Some bands never even made it to a record and just had a demo, some never even made it to a demo and all that exists are videos and live audio. Had CDR technology been invented in the 80's people would be killing for original digital recordings of classic 80s punk and hardcore demos and live recordings cause they would no doubt sound much better than the originals and dubs do now. Since that wasn't really an option then, shouldn't we be doing it now since our tapes are only going to get worse? It's easier to record them to CD than ever before, the equipment costs almost nothing if you look hard enough, and there are plenty of free software programs to do high quality recordings with.

VHS tapes degrade even faster than audio cassettes. It's amazing to me that so few punks even care about videos. Despite the fact I get 50,000 views on my youtube every 3 or 4 months, people never talk about them... People don't seem to want to put any effort into tracking down video, or sharing videos even though they are so awesome! Of the people who are into them, most haven't made the jump to DVDR instead of VHS. I can understand that not everyone has \$250 for a good analog to digital video converter box and capture software, but DVDR is going to last MUCH longer than VHS tapes, and if you have a lot of old videos, id highly recommend investing in it. Every bootleg video trading scene besides the punk and hardcore trading scene has pretty much pushed out and frowned upon anything but high quality DVDR video trading. I would never be elitist enough to not trade with anyone who didn't have the means to convert VHS to DVD, but I would prefer it. Every copy you make is an exact replica of the one before it, and the constant degradation each time you dub a copy of a copy of a copy of a VHS is completely eliminated. There is no elitism of the original owner retaining the highest quality master copy for themselves; everyone has the same quality video. If you are someone who trades a lot of videos, VHS's are not cheap these days. By the time you trade 100 VHS's you will have wasted more money on that format than it would have cost to buy the equipment and the discs to do it all on DVD, and think of the saved postage cost to send those bulky things through the mail. There's really not much excuse unless you just can't afford it. The amazing visual history of the DIY hardcore is sitting in people closets slowly decaying on VHS tapes.

The last thing I want to mention about preserving old audio and video recordings, and this probably irritates me more than anything, is people's complete and utter disregard for quality. It's not as bad with VHS to DVD, most people are striving to get the best quality possible with that, and those who aren't quickly get a bad reputation in trading scenes, but why do people rip tapes and records to the shittiest quality MP3's? I hate getting a CDR in trade, and putting it into my computer and seeing it's been compressed and is playing back at a low quality. With downloading being so popular now, and one person ripping a tape or record, and the same files being shared all over the internet, I think a lot of people do not realize that the audio is originally recorded at full quality, and then intentionally encoded to MP3 which just sounds terrible. People swear up and down they cannot hear a difference, but take the time to listen to those MP3's as a CDR through a nice pair of speakers instead of your computer speakers, and you will notice how much better a pro CD or lossless recording sounds in comparison.

Now for the boring shit. How digital audio playback works. Most people who listen to digital music know about MP3's and bitrate which most people think is a measurement of quality, and 320kbps being a high quality bitrate. Bitrate is nothing more than the amount of computer data transferred in an amount of time. While with a lower bitrate, less information is being transferred, and does affect the quality, the real measurement you want to be using to get an idea of quality is the frequency response. CDs and other uncompressed digital audio play back at 44100Hz (22050Hz in stereo) a raw audio file like a WAV format, which is what CDs contain will have a frequency response all the way up to 22050Hz. Encoding audio into the highest quality mp3 will squish all the sound into a range between 15Hz-10000Hz, a lower quality MP3 encoded at a bitrate of something like 64kbps-192kbps might be compressed to something like 15Hz-8000Hz. Most MP3's have reduced frequency range to about a third of what it originally had. It's astonishing people take an extra step to encode all their music to a shit quality when they could probably more easily save it on a CD at the original quality. I feel like the person with the original item feels elevated because they have heard it in the original quality and everyone else has lowly MP3's. Seriously? Doing this with uncirculated live recordings, or rare demos? People can really fuck off if they have that mentality. I love the music as much as you do, and I am making an effort to trade with you, so don't be an asshole, don't compress your audio recordings! You'll regret it later when your tape sounds like shit.

Moving on. How can you preserve the life of CDs and CDR's/DVDR's? Would you throw a vinyl record outside of its sleeve, on the floor, leave it in a hot car; stack them up in a pile on your dirty desk? Actually maybe some people do this with their records... the shame! Treat CDs like they are as fragile as your records and they will last a lot longer. It's also important to get scientific and know how CD's and CDR's are made and work. Data on CD's and CDR's is read in a similar fashion to the way the grooves on a record play back. The laser reads actual grooves in a circular pattern. A pro CD is made similarly to how a record is made. A die makes an impression into liquid plastic like a stamper does with a record. Then the metal layer is applied above and the whole disc is sealed in an outer protective layer. With a CDR from the bottom up we have a thicker polycarbonate layer, a layer of dye, a metal layer, and a protective layer on the top. With CD's and CDR's the top layer is usually more vulnerable than the bottom. So the myth that you can leave your CD's face down and they won't get damaged is just untrue. Don't even leave them out at all. The protective coating on the top of both discs is generally much thinner than the bottom, and if you get a scratch on the top of your CD that goes into the metal layer, it will make the data in that area completely unreadable. Scratches on the bottom can cause playback issues, but the bottom of CDs can also be restored, and buffed back into pristine condition a number of times. Most local CD stores do this to used CD's that they buy back. Unlike records which are made from PVC plastic and can be cleaned with liquids, CDs are made from polycarbonate which can absorb liquids over time. It doesn't look like they can, but they do, so don't clean them off with water, touch the bottom with your fingers, etc. Over years, oils from your skin and liquids you may use to clean the disc surface can eventually leach in and corrode the metal layer in both types of discs or the dye layer in CDR's. Keeping discs away from heat is important, and even more so with CDR's. Also important is to protect the top of CDR's. Ever gotten a demo that's spray painted on top? Chemicals from spray paint, permanent markers, and even some sticker adhesive can leach through the thin protective layer on the top of CDR's and corrode the metal or dye. This process takes a few years, but it can still ruin a CD. Stick to screen printing, or a blank CD with a slip of paper containing the information you would normally write on the disc itself. Some CDs even have additional protective layers applied to the tops to withstand thermal printing. These are the best, and if you want to draw on them, or put stickers on them, get this kind. Last but not least is storage. CD's are already in jewel cases, but if you have a bunch of CDR's or DVDR's, invest in similar cases, or if you don't have a lot of room like me, invest cheap tyvek sleeves that won't scratch your discs up like paper sleeves and store them upright just like records. Don't store them in convenient binders, or horizontally as over time they can slowly cause the discs to warp just like records, and become unplayable.

So you want my final opinions? If it's good enough, stick to vinyl, and if it's a large pressing, shell out to get the best sound. A quality vinyl record is always going to last the longest, sound the best, have the best possibilities for artwork and packaging. Vinyl can just never be beat, but make sure you are doing it right! If your just trying to save money on pressing and mastering, do us all a favor, and do a CD release, cause it's going to be cheaper, waste less, and sound closer to the original recording than a poorly mastered, quickly pressed LP. As far as cassettes, they are out, and CDR's are in. Get with the times! Fuck your narrow minded punk aesthetic! Use good quality blank discs, screen print them if you can. Do it yourself, and burn them SLOW! Like 2x-4x, never over 8x. The burn speed is the most important thing in making sure the disc info remains in good quality the longest period of time, and even at slow burning speeds it's still much faster than dubbing cassettes. Anyone who has home dubbed lots of demos knows even daisy chained cassette decks take hours upon hours to finish a demo run, and then your deck is in total need to tender loving care, cleaning, and demagnetization.

The CDR also has an amazing opportunity to replace the traditional international DIY punk tape compilation. The most recent item that comes to mind is the vol. 3 in the Downtown Noise Punker Compilation CDR series done by Mark the guitarist of the Wankys. 1000 pro printed covers divided and mailed out to 9 bands across 3 continents and 5 countries to produce their own CDR's and sell them for a low price in their corner of the world. The level of cooperation and the amount of resources and shipping costs saved on this release is really inspiring. The printing, layout, and music on the thing is all incredible, and the fact it has been the second CDR to jump into my top releases of 2010 list is quite incredible, and if people want a good standard to look up to, then pick this CDR up and see what I'm talking about for yourself.

If shops and distros carry cassettes, they should have no problem selling a CDR that is burned on a high quality disc at a low speed cause it's going to last much longer and sound better. It's really time punks got over the novelty of the cute little things, and moved onto to better things. The only people who I think really understand this is the punks in Japan. If you have internet access, take the time to check out some Japanese mail order shops like Punk and Destroy and Nat Records is Osaka, or Record Shop Base in Tokyo, they actively promote and write reviews of new releases that come into their stores, not limited to just vinyl and CD's but also CDR's (and zines! The only people that seem to get excited about new zine releases), and they never seem to have a problem selling them for the equivalent of \$3-6USD. If you're a band or label and you take the time to buy good discs, and burn them properly, you should be advertising your CDR's as such so people know what they are getting, and eventually people will not mind paying \$3-6 for a CDR if they know it's going to outlast a cassette. Put an end to nightmarish postage costs, and make your life a little more DIY!



BURIAL

For those who are unfamiliar, Burial hail from Germany, and play an amazing, powerful, and complex brand of hardcore punk. They have been unleashing their intense punk attack on the world for the last 8 years, and after half a dozen vinyl releases, touring Japan, and parts of Europe, they will soon be heading to the US to tour the west coast. If you have the opportunity to see them, they are not to be missed!

EM: Please introduce yourselves, what you play, how old are you, how long you've been with the band etc.

Fabian: My name is Fabian, I play drums in this band, I am 30 years old and I've been with this band since the very beginning, since late 2002.
Wiho: My name is Wiho, I have been singing in this band for 6 years (?) now. I am turning 31 in some weeks and feel not very good about it.
Philipp: My name is Philipp, I've been playing bass for one year now and I'm 35.

EM: So the last interview most people have seen with Burial was in the January 2006 issue of MRR. Since that time you've done quite a few things. For those who don't actively follow the band, can you give us a recap of what Burial's been up to since then?

Fabian: Well, we had some line-up changes since then. After the guy that was seen on guitar in the MRR-interview, we had another guy on guitar, then he left and the bass player played guitar, having a new bass player. That bass player also left and now we got a new one. We did some records, some tours...the usual shit.

Wiho: As Fabian said. Lost some brain cells, hairs and shit.

Philipp: Got long hair and beard.

Fabian: Yeah, some lost hair, others grew hair.

EM: I've read the Japanese Tour report in MOUNTZA, what have been some highlights of the other tours?

Fabian: Playing Athens, Greece, in front of some Greek mongos going wild was definitely a highlight. Also playing Hungary with LOVE POTION in 2009.

Wiho: This journey on that ferry from Sweden to Finland including lots of middle age mothers, a karaoke bar and a weird disco was also a highlight for me.

Philipp: Playing K-town and Berlin with LOVE POTION. I love these cute Danish fellows!

EM: So Burial definitely has some Japanese hardcore influence. What first introduced you to those bands, and what do you find enjoyable or inspiring about it?

Fabian: I really can't remember that much. I guess I heard GAUZE first; somehow I got my hands on the "Thrash Till Death" comp... I just thought it had so much energy and power. Not just GAUZE, but also the more "rocking" bands.

Wiho: I found my way to Japanese hardcore punk through music hunting, I was and I am still obsessed with checking out new bands and new music styles. Today it is just more easy to get the stuff you are looking for. Japanese Punk delivers such big amount of fresh energy you will never find anywhere else.

Philipp: When I toured Japan with my former band the NOW-DENIAL I first came in direct contact with Japanese hardcore punk. I enjoyed WARHEAD, ORGANISM, ENCROACHED, CRUDE, UNARM, SCREWWITHIN and a lot more. I think Japanese hardcore punk is the most powerful and energetic form of direct and aggressive music. You can't get it better anywhere else.

EM: In the interview with Paco in MRR you mention the importance of lyrics than many people can relate to, and even singing them in a non-native language so more people can understand it. Despite not touching on any outstanding or specific political issues in the lyrics, is Burial trying to get some sort of message out to people who hear, or read the lyrics?

Fabian: No, I don't think so.

Wiho: When this interview took place I was thinking more in punk categories and I thought that writing some sort of blurry, unspecific political message it is the best way to write lyrics. Now I just write what comes into my mind.

Philipp: I love our lyrics because they're so easy to understand.



埋葬

EM: If Burial did write about politics, what sort of European or local issues would you feel are important to be outspoken about. Songs like "Liberate" on the first 7" allude to a struggle against some institution or power.

Wiho: In this band no ones has to struggle for real against some institutions. It is very easy to complain about your shitty, but often selfmade situation if you are spoiled enough to have the luxury to do that. As long as you have enough money to buy food, records, drugs, instruments or whatever it can't be worse.

Philipp: Word!

EM: Let's talk about your last recording session which gave us the "Speed at Night" LP and split with Anti-Mob. Compared to the other releases it seems much more dark and brooding. The lyrics, the artwork and imagery, especially that of the LP seems more evil I guess, maybe that's not the best way to describe it, but hopefully you know what I mean. What inspired it all in comparison to the older Burial releases?

Fabian: With the years a band develops, sometimes in a slightly different direction, which can good. Having our old bass player getting his hands on the guitar was a step into that direction, becoming more "evil", as you might say. That guy is into black metal, which could be the reason why. Also, we wanted to try something else. Why do the same thing over and over again?

Wiho: In the beginning we kept the image or the style of the band in a more punk point of view, but with the years we lost interest in keeping it that simple and have taken more and more other point of views inside the Burial world. It is growing in a better direction I think.

Philipp: I like that kind of musical progression BURIAL took.

Fabian: Just wait for the new recordings.....it will probably turn some people away that liked us before, hehe....

EM: You also got a new guitarist on this album right or maybe even before the Japan tour? Has this affected the sound, or is the sound of the newest LP an expression of a different feeling?

Fabian: We got a new guitarist for the Japan tour, but he quit as well some time ago. As I wrote, our old bass player is playing guitar now, on the "Speed At Night" 12" as well as on the split with ANTIMOB and he's doing that as well on the new 7", which hopefully will be out soon. Of course it has affected the sound, because it's a different guy playing the instrument. The playing became more raw I guess. Maybe it's also an expression of different feelings which came a bit naturally, too.

Wiho: You can hear that things are getting more fucked up over the years.

EM: What is Burial up to in daily life? Jobs, hobbies, families etc?

Fabian: Working, daily life shit, spending time with the girlfriend, and of course our hobbies...nothing really special, going skating, watching birds.

Wiho: That's it, but I try to take it easy. Relaxing in the nature is very important for me.

Philipp: Working, studying and playing tennis.

EM: How is your local scene or the scene in Germany these days? Tell us about bands, venues, zines, projects etc. that readers should be looking into? Are any of you still involved in other bands?

Fabian: I think the "scene" here is pretty much dead. In this city we don't even have one, which can be good, too. And to be honest, I don't really care. Where most of us live, we don't have zines or other HC bands. We played our own hometown once in 7 years now. Not that I'd like to play here more often, but I guess that speaks for itself. No other bands right now...

Wiho: I think punk is losing its attraction for young kids here more and more. I mean, all they can offer you is boring music and a bunch of rules. As a kid I wouldn't want to get into that "scene" as well.

Philipp: I'm in the NOW-DENIAL but we'll split up in October, so BURIAL will be my one and only true love. There's no scene I'm linked to our involved in.

Fabian: You've been wanting to split for about a year or so now!

EM: What plans does burial have for the future? Tours, recording?

Fabian: We're coming to the States! We'll start in Vancouver, Canada on the 27th of November and finish in Houston on the 11th of December. On the 28th we will play Seattle, then Portland, and go down South to Texas.

Wiho: Nothing planned after the US Tour right now; we are acting in small steps heading to world domination.

Philipp: Hopefully doing something together with LOVE POTION and ENCROACHED!

EM: What is the best way to get in contact with Burial?

Fabian: Smoke-signs.

Wiho: Or write a postcard on a nude from your holiday.

Philipp: Beat the drum.

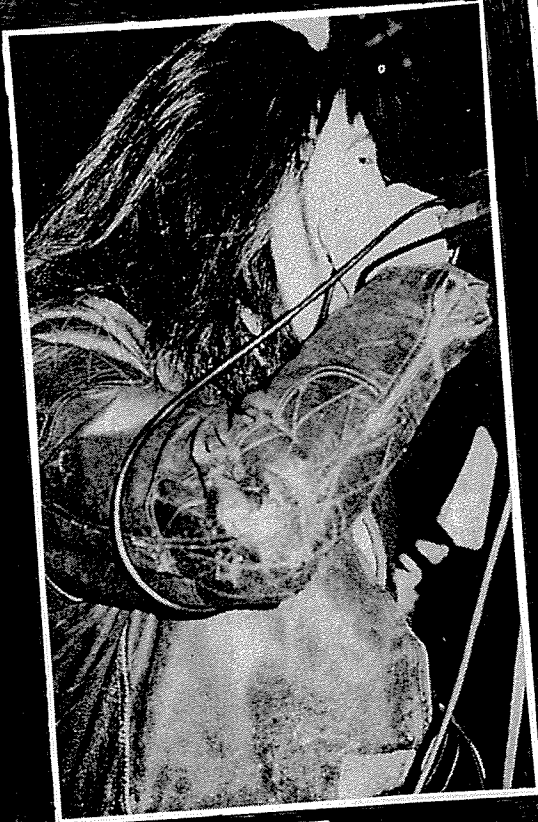
EM: Any Final Words?

Fabian: Come to our shows and buy our new 7"!!!

Wiho: Do what you want.

Philipp: Waiter!





- POISON ARTS -



- ISTERISMO -



- ASOCIAL TERROR FABRICATION -

PHOTOS

PHOTOS

PHOTOS

PHOTOS

PHOTOS

PHOTOS





- S.O.S. -



- WATCH -



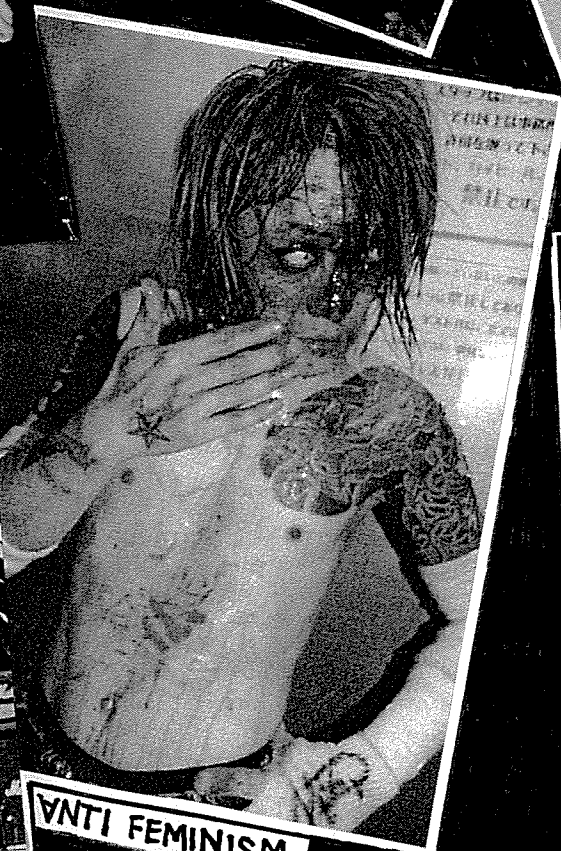
- LOODS -



- BEER -



- T.V. -



ANTI FEMINISM



- DOOM -

- R.I.P. KOH -

INTERVIEW WITH

PACO (LVEUM, DEMO TAPES, XEROX MUSIK)



EM: How old are? How did you get into punk, and how did you get to be a Spanish punk living in London?

Paco: I'm 35 years old. Got into punk at 11 or 12 after listening to LA POLLA RECORDS and SINIESTRO TOTAL at an arcade in the remote mountains of Guadelaajara, Spain, whilst on holidays with my grandparents. My memory isn't that great.

I moved to London in 1997 I was kinda bumming around after finishing a NVQ on Solar Energy in Granada. I was obsessed with CRASS and everything anarcho and loved London on a short trip I did early that year. Also it helped that the person I used to run the label with moved to London for her studies. I just needed adventure I guess.

EM: Were you ever in any bands?

Paco: Yes, not that I recommend you any of them. However I was in SKANDALUI circa 92 or so, a true rural punk band with my brother. Also did time in LOS PERRAKOS, VERA CIEGA, LOS GERMEÑES COLOMBIANOS, CASO RARO, NAILBITER and now I play in THE LOWEST FORM. I must say I am anything but a talented musician.

EM: You do 2 labels, La Vida Es Un Mus, and Demo Tapes. I believe you have some help with Demo Tapes? Is LVEUM a one man project?

Paco: I do run LVEUM and Xerox Musik and co-run Demo Tapes with two good friends, although one of them has been out of London for a while now.

LVEUM is a one person operation, my alter ego helps me a lot, so does my good friend Jesus from Me Saco Un Ojo Records. I guess it needed to be said that up until 2000 LVEUM was co-run with my greatest friend Nani.

EM: What was the catalyst to start both of these labels?

Paco: LVEUM - I guess boredom and geekiness. It kinda started from the tape trading scene. Back in Spain I used to trade tapes with tons of people. At some point I started making tapes to sell at the local Squat and thru mail and things follow from there. It was a very dynamic progression.

Demo Tapes - A few years ago my friend Sean Forbes wanted to do a record to commemorate the 10th anniversary of the death of his friend Chris Acland, the original drummer of his band Hard Skin. Chris also played drums both in A TOUCH OF HYSTERIA and in LUSH and took his own life in 1996. I was around and loved the ATOH tape, so did my flatmate at the time, Clinton Chapman. Things are kinda blurry now but somehow we decided to release it under a new label. We had meetings regarding the direction we wanted the label to go and felt quite self-righteous about the whole thing. We still do.

EM: From the little bit of Spanish I know, "la vida es un" means "the life is a" I've never seen the word "mus" used before, what is its meaning, and why did you choose it as the name of the label?

Paco: Hahahaha, the "Mus" in the LVEUM word refers to a Spanish card game which is quite complicated to play. Please don't try to understand the label name. It came to me on an acid trip and for some reason it stayed.

EM: There was a hiatus after you reissued the MG15 7", and even a 7" record you have listed as unreleased shortly afterward, and then the label picked back up a few years ago. Did you just decide to do the label again, what all exactly happened during that time?

Paco: The label has existed in one form or another since around 1995. My life has changed a lot since then. I've lived in different cities, countries and continents during that time and that's probably the main factor of how the label has operated.

Obviously the label is a hobby and I don't have any commitments with anyone regarding releasing records although it always works with my moods. After a couple years of living away from London I moved back. At the time my life was pretty shitty and I didn't really have much on my mind other than the label. You could say that ever since I've just put my mind into it.

EM: Are you able to do the record labels as a job, or do you have a day job also?

Paco: I do work two shitty part time jobs. One at a record store and one at a cinema. Both independent companies who pay me like shit or worse. However I do what I like and have quite a lot of flexibility to do the label and go on tour. I do work on the label over 40 hours a week and since last year I have a basement where I run the label from. I was forced to rent it mainly for two reasons. I found myself never leaving my room and also due to the obvious space limitations of running a label from a tinny bedroom.

EM: You've released quite a few records of bands from Spain, most with very different sounds. What draws you to these types of bands, is it a particular sound.

Paco: You could say I am a Spanish music freak. I grew up listening and collecting Spanish music. I've been obsessed since I was a kid with pop bands from Spain, from the 60's onwards really. I love FUSION, VENENO, VAINICA DOBLE, STORM, LOS SALVAJES, TRIANA or LAS GRECAS as much as I love AVIADOR DRO Y SUS OBREROS ESPECIALIZADOS, ESKORBUTO, ESPLendor GEOMETRICO, LE MANS, ALASKA Y LOS PEGAMOIDES, ILEGALES, RADIO FUTURA, LA UVI, MAR OTRA VEZ, PATA NEGRA, LENO, RADIO FUTURA, KANGRENA, RUIDO DE RABIA, FAMILIA REAL, ULTIMO RESORTE, POTAS, SEGURIDAD SOCIAL, LEMO or 713AVO AMOR. So I guess that when it came to punk I love different styles too. Don't get me wrong, LVEUM is a punk label but I think GRUPO SUB-1 is punk although they are quite different than DESTINO FINAL or OTAN.

EM: What sort of qualities do you look for in a band when you ask them if they would like to do a record with you?

Paco: I don't have guidelines. I just need to like the band really. I try to work only with people I am friend with although I have released a couple records by bands I hardly know. Passion is the main quality I ask in a band, passion and tunes!

EM: Do you favor certain punk styles over another? what would we hear at a typical day at the LVEUM HQ?

Paco: As I mentioned above I am a music freak. And I definitely prefer my music to be primitive and raw although I don't listen to as much punk and I used to.

A typical day at the Mus HQ? You'll quite likely listen to BOWIE's The Man Who Sold the World or any of the earlier CRAMPS records. And then whatever I've been getting lately although not necessarily punk. I don't know, today I played KEBAB, RADIO FUTURA, THE WHO, CAN, VETERNUS and then went to a noise gig. Go figure.

EM: What sort of non-punk activities do you enjoy? have any strange hobbies or interests?

Paco: I don't have time to have any other interests or hobbies really. I love cinema and I watch a lot of movies. Love reading but hardly do it so this days as I tend to fall sleep really quick.

I love traveling, eating and drinking good beer and whisky.

EM: The next release on La Vida Es Un Mus is a split release with HG Fact Records from Japan. In the past they seemed content with licensing their releases out to other labels. How did this special release come about, and will we possibly see more in the future?

Paco: The KRIEGSHOG LP came about on a Japanese trip last year. I loved the band since the first time I heard them. Last year at an after party in Osaka we were drinking together and I mentioned I'll love to release something by the band at some point. As it turned up they were working on an album for HG Fact that is a great friend. So we decided to do a split release knowing that HG Fact will mainly take care of Japan. I am not sure if this will happen again though.

EM: What sort of other things do you have planned for the future of Demo Tapes and La Vida Es Un Mus?

Paco: Demo Tapes - Venom (Wales) MLP and ALIEN KULTURE LP are the next ones. Then if nothing changes WARWOUND demos. If I had my way NO DEFENSES and hopefully ASYLUM will follow.

LVEUM - The new BURIAL 7", then I'm repressing a couple ASTRONAUTS albums and releasing HYGIENE LP. Then I hope I can do the ATENTADO LP, GLAM 12" and CRISIS 7"s compilation LP. There are other things that aren't 100% definitive so I better keep quiet about them.

EM: Think there will ever be a point when you stop wanting to do the labels?

Paco: I'm sure I will. I've been quite close several times. And at the moment I am on the verge again. Stress is killing me.

EM: For those outside UK, wanting to get a hold of your releases, what labels and distro's are normally stocking your releases overseas, and how can readers get in contact with you for mailorder?

Paco: I deal directly with everybody who is eager to get our records for distribution. However Ebullition, Feral ward, Havoc, Grave Mistake, Velted Regnub and No Way tend to carry most of my releases in USA.

You can check our website at www.lavidaesunmus.com for mailorder

EM: Any last words?

Paco: Thanks a lot for the interview. I'm still baffled that anyone would want to interview me for anything but whatever.

Good luck with the fanzine. It seems like there are more and more great fanzines popping out everywhere.

La Vida Es Un Mus Discography

- MUS01 - Incontinencia / Escuela de Odio Split Tape (1997)
- MUS02 - Los Crudos - Los primeros gritos LP (1998)
- MUS03 - MG15 - Derecho a la vida 7" reissue (1998)
- MUS04 - El Fary Revenge - S/T 7" (unreleased)
- MUS05 - Zanussi - 11 Tracks 7" (2001)
- MUS06 - E150 / Zanussi Split 7" (2001)
- MUS07 - MG15 - Caos Final Demo 1983 7" (2002)
- MUS08 - Limp Wrist - 18 Songs LP (2002)
- MUS09 - Destruccion / Sida Split 7" (2002)
- MUS10 - Destruccion / Nailbiter Split LP (2002)
- MUS11 - Eskupitajo - Demo 1986 7" (2003)
- MUS12 - Dir Yassin - Hitpakchut 7" (2003)
- MUS13 - Severed Head Of State - Charge ahead 7" (2004)
- MUS14 - The Observers - Ando solo 7" (2006)
- MUS15 - Human Bastard - War of the Lords EP 7" (2004)
- MUS16 - Familia Real - No existe LP (unreleased)
- MUS17 - Burial - Never give up never give in LP (2005)
- MUS18 - Fucked Up - Humos peligrosos / Carrera Amanada 7" (2006)
- MUS19 - Grupo Sub-1 - Tercer grado en Leningrado LP (2007)
- MUS20 - Delirium Tremens - Presagio de muerte demo 1984 7" (2007)
- MUS21 - Invasión - S/T LP (2007)
- MUS22 - The Wankys - The very best of hero LP (2008)
- MUS23 - Anger Burning - 6 tracks EP 7" (2008)
- MUS24 - Invasión - La caza 12" (2008)
- MUS25 - The Shitty Limits - Straight forward 7" (2008)
- MUS26 - Ultimo Resorte - La larga sombra del punk LP (2008)
- MUS27 - Grupo Sub-1 - Rebelde wave 7" (2009)
- MUS28 - Limp Wrist - Limp Wrist LP (2009)
- MUS29 - Otan - Sociedad Despreciable 7" (2009)
- MUS31 - Shitty Limits - Beware The Limits 12" (2009)
- MUS32 - Destino Final - Atrapados LP (2009)
- MUS33 - Government Warning - Paranoid Mess LP (2009)
- MUS34 - VoCo Protesta - Vojo Al Libereco LP (2009)
- MUS35 - Geriatric Unit - Permethrin Blues 12" (2009)
- MUS36 - The Wankys - Weapons Of Musical Destruction 8" Plus Wank Mag (2010)
- MUS37 - Fix Me - Ni Una Solo Puta Lágrima LP (2010)
- MUS38 - Hygiene - Things That Dream Are Made Of 7" (2010)
- MUS39 - The Shitty Limits - The Last Orders 7" (2010)
- MUS40 - Glam - Glam 7" (2010)
- MUS41 - Crisis - Hymns Of Faith LP reissue (2010)
- MUS42 - Kriegshog LP (2010)

Xerox Musik Discography

XMK07-01 Billy Bao - Accumulation 7" (2007)

Demo Tapes Records Discography

- TAPE001 - A Touch Of Hysteria - 1983 Demo LP (2006)
- TAPE002 - The Mental - Extended Play LP (2007)
- TAPE003 - Solvent Abuse - Last Salute LP (2007)
- TAPE004 - Violent Uprising - 4 tracks EP 12" (2007)
- TAPE005 - Blyth Power - A Little Touch Of Harry In The Night LP (2010)
- TAPE006 - Passion Killers - They kill Our Passion With Their Hate And War LP (2010)



RECORD SPOTLIGHT

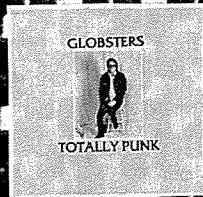
Chaos Destroy - "Collection Not Collection" LP (SPHC Records)

Wow! This record is just ground breaking on every level. The packaging (or lack of) is phenomenal. Plain labels a plain manila folder which reads "file under noise" and "collection not collection" on the tab. each LP has multiple inserts which have awesome artwork, track list sheet (all alphabetical), lyric sheet (if you can read it), and a page with the history of the Severna Park punk scene. Additionally each copy comes with a unique drawing by the band; all of mine were awesome: flowers, pok-balls, tips on caring for perennial plants. The music and recording quality is completely different from everything else chaos destroy has previously done which was all recorded on an answering machine voice recorder. Most of the songs are still have some sort of the same lovable Kyushu noise punk sound, but this record and the band itself has evolved that style into something even greater, lots of new songs and surprises. It was great to see so many reviews from Japanese shops who really understood the magic of this record. Dan from Lotus Fucker, who released this LP has said something like "you could write a book or teach a college course about the intellectual and complex references of Chaos Destroy" whether they are intentional matters not, as this LP is just spot on, and is definitely in my top 5 of the year, so check it out! Similar to their 7" this LP is limited to 298 or 300 copies or something.

Contact: whydotheylive@yahoo.com

Globsters - Totally Punk 7" (Hot Cop Records)

I'm drawing such a blank on how can I describe this 7"... What's the PC way of saying something is just the most amazingly retarded thing you've heard in the last year?? This 7" is one of the most unique and revolutionary records I've been handed the last year. I just don't know if the world is ready for it yet. Globsters hail from my own state of Kentucky, in a town called Hazard which has a population of about 5000 people. The fact that punk, and punk shows even exist there is amazing. Globsters bring to mind US and international HC classics like you've never heard before. Wait! You have heard them before! Every song is made up of pieces of songs by old bands like Black Flag, Void, Death Side, and others. Globsters takes the parts of songs without vocals, and splices them together to make a full song, and does incredibly hilarious lyrics overtop. The band has vowed that they will fight every macho bro-core band in not only hazard, but the world. Via the old classics, this 7" brings us 8 new classics such as: "How Many Pushups" and "Totally Punk". The 7" itself comes in a handmade 7" sleeve, and is limited to 100 copies. The ultimate mysterious hardcore band? Contact: Adam Brewer/ 399 Diablock Rd./ Hazard, KY 41701/ USA



REVIEWS

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Alta Intensidad #6 - Teodoro from Otan, Destructcion, as well as quite a few other bands, DIY newsletter. Teodoro is now reporting in from Brighton, UK, so his newsletter is now in English. Just an half size sheet folded with news, demo and band recommendations, primarily focused on the Spanish scene, and there, mostly bands from Barcelona. The whole thing is hand written, hand drawn, and has an awesome DIY feel. This one little newsletter has provided me with so many bands I want to hear. I recommend writing for it as some of the bands mentioned are definitely worth checking out. Contact: bastardosucio@hotmail.com

El Zine #8 - Best currently running Japanese punk zine. Issue #8 features Children of Technology, Dazd, Dishonorable Discharge, Caroline and the Treats, and some cool articles. Norwegian HC punk and power pop. Definitely reminding me I need to pick up the Knuste Ruter 7" still, and GOD when is that Bannlyst discography coming out! A cool section with 9 questions for various international punk labels. An interview with the guitarist of Burning Leather. An interview with myself, and lots of cool photos, and columns as always. Contact: unno13@gmail.com

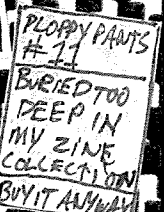
Erratic Confusion #6 - This is Dan from Hellkontroll's zine. Fuck what a great fitting title and cover. The only thing I can ever make out on the cover of his zines is the logos of bands featured, it's great haha. This zine is stuffed full of interviews with Hellbastard, Masskontroll, Lotus Fucker, and Perdition, and a reprinted No Security interview from 1990. This is the most raw cut and paste shit ever, more sloppy and chaotic than almost any other zine I've seen but remaining just as readable, and that's what really ties everything together. Some choice record and tape reviews, Dan definitely knows what's up, and had great taste in music. Great zine, get in touch, and start following this zine if you haven't already. Contact: Dan.1414 Arena Dr./ Austin, TX 78741/USA

More Noise #4 - 4th installment of this text heavy zine from the UK. Damn I do not see how Tony writes so much, and so many reviews, but it never seems mediocre or boring. The cover of this zine is amazing, an absurdly shitty Firmeza 10 rip off, reading "looks worse inside, better read a fucking blog instead" content wise this zine features an interview with Giftgassattack from Sweden, a See You In Hell Brazilian tour report, which was a great read, TONS of great reviews, photo spreads of Vacuum (ex-Morpheme), and Japan's Lastsentence. Tony is definitely getting the most substantial content crammed into its pages, and I highly recommend it. The full page D-takt and Ra-Punk Records ad on the back cover brings to mind a saying from Chumbawamba. I guess literally, pictures of starving children DO sell records. Quite in bad taste if you ask me, and fucking pathetic. Contact: slobodanburgher@gmail.com

Not Very Nice #6 - NVN is probably the most consistently great US fanzine. Zach somehow manages to balance being in a band, running 2 awesome labels, and an amazing zine. None of his stuff is ever mediocre in the least bit, and this issue is no different. Here Zach has translated the only known State Children from the 80's Japanese zine "100 club" and provided some other interesting State Children clippings. What a treasure just in itself. The zine also features an interview with So, who runs the Japanese label Hardcore Survives and edits a very cool zine called Kaotik Hero. A few cool pictures of bands like Organism, and Ooze (have any readers you scooped their demo yet? It's great!) All in all another great issue. Contact: chaosnonmusica@gmail.com

Plonky Pants #11 - I'd had mail ordered issue #8 of this in the past, and got out of contact with Roddy who edits this fine zine until The Wankys tour. Roddy was able to come along with them, and had quite a wild time by the looks of some of the tour pictures I've seen! The focus of this issue is the history of "G-beat" or "Glib-beat" Glib being the drummer of the Wankys, who was formerly in the great UK punk band Derge who have an excellent discography LP released by Crust War, and also spent time in The Varukers. A great historical analysis the the drumming style over the years which is quite gilarious. Interviews with legends Terveet Kadet! Spanish punks Metralleta, as well as interviews with Injakmati and Carlos Dunge. Next up is Ronny James Dio content! Letters, reviews. I mean fuck! What more can you ask for. Buy this now! One of the best and most enjoyable zines this year. Contact: dirty.little.punk@hotmail.com

7 Inches To Freedom #8 - God I love this zine. I love the fact Joe has a supportive enough community to have columnists, and stuff, and they are always just fantastic! Cool to see Loaded For Bear on the cover, super positive and under rated grind band from Chicago. Joe wraps up his Rupture article, has interviews with DeathRats from DC, their 7" is fantastic! a segment of interviews with different zine editors and blog writers which was a really great read. A first record story with Filip of See You In Hell, which was the best first record story yet in SITF. A reprinted article by Scott Bantz (you've seen his artwork around for sure) called "The Death Of The Music Industry" which was the real winner of the issue for me. I highly recommend picking this zine up just to read that article, and the back cover which I won't spoil. Amazing once again! Contact: hiszeroisgone@yahoo.com



ELECTRIC FUNERAL

Electric Funeral Demo Tape - I guess this is a solo D-beat project from the Netherlands, or Sweden or something. Honestly, I wasn't too impressed with the demo. It's very listenable, and better than many bands and solo projects out there, but in the end I thought it was sort of generic sounding. I guess that's just how demos are sometimes though. A couple friends have said that their new demo and recordings are great, and they will have a couple records out soon. I think this project definitely has a potential to become good, so if your obsessed with raw d-beat. Get in touch. Contact: distorttheworldrec@gmail.com

Glass Coffin/Moloch split 7" (Husk Records) - I normally don't review many records, but I will make an exception for this. Josh Lay the mastermind behind Glass Coffin, who also does a great solo project and Husk Records out of Kentucky has unleashed this great record upon us. Moloch who are from the Ukraine contribute one slow paced black metal song. Desperate sounding vocals in Russian language heard behind a wall of noise. The Moloch side was a little repetitive to me, which was sort of a letdown as I had seen their name about, but hadn't a chance to check them out. On a scale of 1-10 I'd still give their side a 7, and recommend the band. It has a real 90's vibe, and great atmosphere. I think people who appreciate the genre more than myself would eat it up. The real winner for me was the Glass Coffin side. One song here as well. It seems a bit shorter, most likely cause of the faster tempo. I can't get over how this band sounds like early era Darkthrone with lo-fi punk production. The impressive thing is he manages to do with without hiding behind a wall of guitar noise. Just evil dissonant guitar work, and hollow drums with a slight natural reverb. the production values of the whole thing are just amazing, and what dozens of bands which they could achieve, but just can't. Maybe it would be a bit more noisy, but I can't complain cause it's perfect how it is. Recommended! Contact: huskrecords@yahoo.com

Leptosy Demo Tape - This was released by Yeap from Pisschrist on his new label Hardcore Victim Records. Australian punks doing noisy Disorder style UK punk justice. This demo is seriously great. Probably the best demo I've heard in months. Simple layout, cliché punk skulls and whatnot, but this demo is definitely a cut above the rest of bands using cliché skull artwork. I really hope this band has future releases lined up. If you don't buy demos often make an exception for this one! Contact:

Mata Mata Demo Tape - I guess this is was a split release between Silenzio Statico, and some black metal label, and I've heard it's got some members of some black metal bands who are into punk. This band would be great, but the recording here is absolutely terrible. It's way too loud and blown out, and not in a good way. It's almost just noise which is still enjoyable, but I can tell there are great songs underneath the poor recording, and that's what's sort of irritating. Really curious to hear what they release next, as hopefully it will be better recorded. Contact: staticopunx@gmail.com

Nightgaun - Midnight Howls Demo Tape - Damn this was a hard review to write. I just can't place this band. Which I guess is actually good. They seem to take influence from a plethora of 80's raw punk bands from all over the world. Despite the fact they are from the U.S. I don't hear much old USHC influence, just noisy lo-fi guitar and drums, with reverb'd vocals. The demo was quite enjoyable, and I'm interested to see how this band matures. I think the vocals could definitely use a bit less reverb. It would probably sound more aggressive that way, but despite that, the demo is still definitely worth picking up. Contact: nightgaun82@gmail.com

Redrum Demo CDR - I picked this up as someone recommended it as "Japanese crusties trying to play like Sacrilege, and sounding like an inept Jurassic Jade". Wow what a description. In reality this demo does sound much more like Sacrilege than Jurassic Jade, which was sort of a bummer since on a scale of greatness, Jurassic Jade is about a 10 for me, and Sacrilege being about a 9. Anyways, this demo isn't half bad. I was expecting inept, and that is what I got. The production here is somewhat sloppy, as is to be expected of a new band, and the recording is pretty raw. I can see this band turning out really great if they continue to get tighter, and get some pretty production quality. I think the thing that stood out to me is the band is obviously quite metal influenced, but they don't have the "metal punk" sound I generally disapprove of. If it sounds like your thing, definitely keep an eye out for them. Contact: None

Reference Man - Who Benefits? E.P. Demo CDR - Received this neat CDR for review. The cover reads "Northern New Mexico No Nuke Punks" around the image of the atomic bomb test site at Los Alamos, New Mexico. Reference Man play really passionate punk akin to the anarcho crust style of many 90's bands with a few melodic parts. 6 tracks with great political lyrics recorded live. It's a great live recording, but it leaves a bit more desired. It's too clean, for a raw energetic live demo, but doesn't have that distinct clean and mastered studio sound. If this band were to record in the studio I could see them releasing a record for profane existence 10 years ago before they started releasing super heavy boring crust shit. Contact: paganpeacepunk@yahoo.com

The Helpless - Nuclear/Fire Demo Tape - Before I even get into the music, this tape has worse quality dubbing than even the most lo-fi noisecore tapes from South America. The tape is way too loud and clipped, and already had terrible warbling and tape hiss when this arrived to me. What's the point of getting pro scored covers and tape labels in a professionally screened envelope limited to 100 if the tape sounds like shit. I'll also mention I received this tape along with a dead noise demo in trade for about \$25-30 worth of records that were sent 6-7 months prior. Thinking 2 of your still in print demos are worth so much is quite vain, and fucking bullshit. Don't even bother dealing with this band. Musically it's blatant Kuro ripoff with horribly obnoxious solos. If I want to hear Kuro inspired punk I will just listen to ANTI FEMINISM!

Time Trippers Demo CDR - I judged this demo by its cover which would seem more at home on a Hawkwind record, or 70's space rock album. Being the nerd that I am, I thought it looked awesome, and bought it hoping for some weird Hawkwind inspired Japanese punk band. Sadly no, but this band is still awesome in my book. This band reminds me of some of the female fronted thrash bands on those Japanese thrash compilations 625 put out several years ago. This band isn't as fast, but it has a positive Japanese punk feel, and is more lo-fi and actually more enjoyable. Too bad it's only 2 songs, about 2 minutes each. I will most likely buy this band's first vinyl release if they ever decide to release something. Contact: http://ip.tosp.co.jp/i.asp?I=time_tripplers

V.A. - Downtown Noise Punker Vol 3. CDR - This is quite possibly the best thing reviewed here. It should also be cheap, and easily attainable, I even have a few extra copies if people are in need. This is a full CDR with some of the most prolific current noise punk bands. 2-3 songs each by Chaos Destroy (US), The Wankys (UK), Warning/Warning (France), Nekromantik (Netherlands), State Poison (France), Formby Channel (UK), Lotus Fucker (US), Chaos Channel (Japan), and People (Japan). 1000 copies with pro printed yellow and red covers. Sadly the cover reads "The Final Episode" which is really a shame, as I've come to love these compilations, and really think that all compilations should strive to be this good. If you've never heard any of these bands before, all are somewhat akin to the more noisy punk stylings of Japanese bands like Confuse, Gai and The Swankys, but not to say they are rip offs, all these bands do the style justice or put their own unique spin on it, and are among the best of the best. If you've never heard these bands, or the bands they take influence from, then try something new, and pick up this CDR! Contact for each band is listed, but since that's way too much to list, just email Mark from The Wankys, and he can get you in touch with who is selling copies in your local area. Contact: wankys@hotmail.co.uk

Wankys/Tom and Boot Boys split CDR - Split release between More Noise Records, and Pogo Punx Records, both from the UK. Simple, but great release from these 2 bands. Full color artwork slipped in clear CD poly sleeve. On the outside you are greeted with an amazing Wankys slogan in tribute to Tom and Boot Boys' catch phrase "30's punx go for it". The Wankys cover art says "40's punx go for it" 3 songs by The Wankys, and 2 songs by Tom and Boot Boys. Readers of this zine should be quite familiar with The Wankys fantastic noise punk stylings, but might not be too familiar the Japanese street punks in Tom and Boot Boys. Before you dismiss them just because of the negative connotations of some American street punk bands, give it a chance, Tom and Boot Boys are definitely at the top of their game, and well worth listening to. Check out their DVD if you can, it is great! Contact: slobodanburgher@gmail.com

REFERENCE MAN
NORTHERN NEW MEXICO
NO NUKES PUNKS (CD)
WHO BENEFITS? E.P.

1st demo

NUCLEAR//FIRE

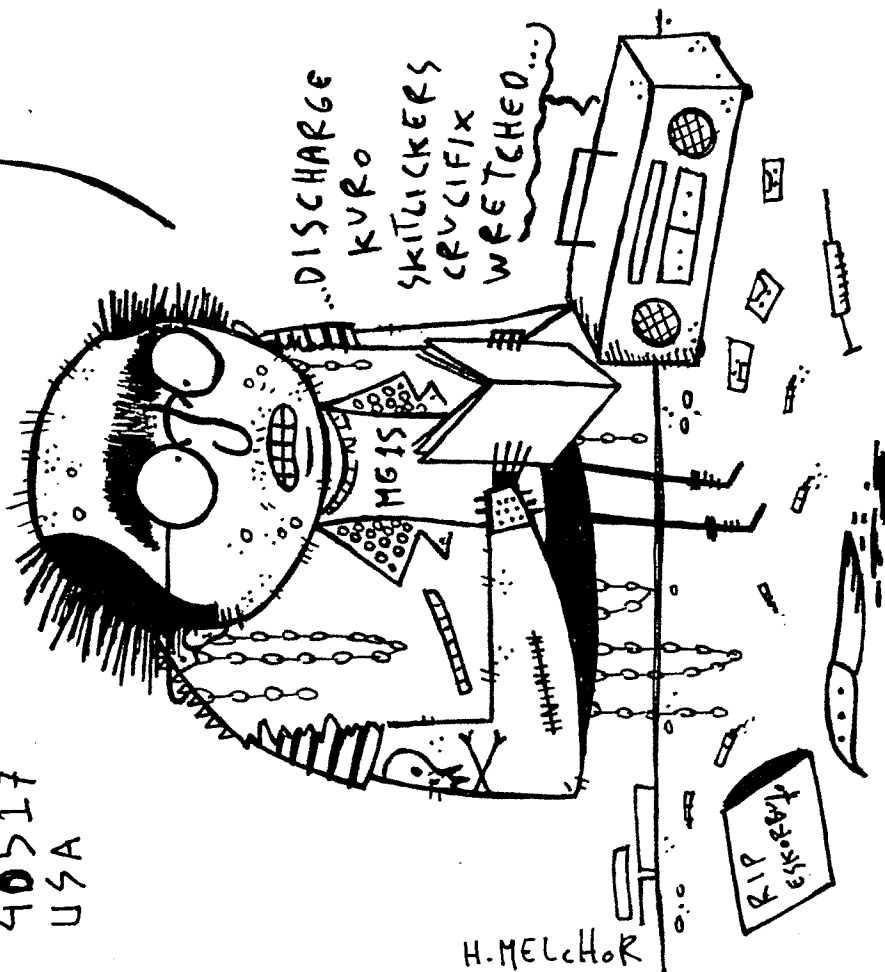
NOT
JUST
A PUNK
CLICHE



EVIL MINDED

RAW PUNK ZINE
FOR FAW PUNKS

</O: TOM M.
2464 WINTER GARDEN
UNIT D. LEXINGTON, KY.
40517
USA



FEATURING: BURIAL, PALO
(CUEVUM, DEMOTAPES, XEROX) +
PHOTOS, WRITING, AND REVIEWS!



Thomas Mayhugh
2964 Winter Garden Unit D
Lexington, KY 40517
USA

EVIL MINDED FANZINE

SEND TO:



A TARGET IN A NUCLEAR WAR